

The University Players,
Department of Theatre and Drama,
School of Music,
present



THE BROKEN PITCHER

Trueblood Theatre
October 10 - 20, 1991

Celebrating 75 years
of U-M theatre

The Broken Pitcher

by Heinrich von Kleist
translated by Bert Cardullo

Director: Erik Fredricksen
Scenic and Lighting Designer: Gary Decker
Costume Designer: Deborah Yegerlehner
Makeup Designer: Michael Moore
Composer: Sam Cronk
Vocal Coach: Ann Klautsch
Stage Manager: Stephanie Smith

Cast

Walter , circuit judge	Mark Willett
Adam , village judge	Jonathan Hammond
Light , Clerk of Court	Matthew Letscher
Bright , Walter's aide	Tammy Jacobs
Frau Martha Rull	Sara Mathison
Eve , her daughter	Christine Fenno
Veit Tümpel , a peasant	Eric J. Vesbit
Ruprecht , his son	John Knapp
Frau Bridget	Miriam Shor
Lisa , 1st maid	Rebecca Winston
Greta , 2nd maid	Stephanie Fybel

The small village of Huysum, near Holla, the Netherlands

Time: the turn of the 19th century

The performance will run approximately
ninety minutes without intermission.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden. In everyone's interest, latecomers will not be seated until a suitable break or scene change.

Children must have a ticket and be at least three years old to attend. Children unable to sit quietly through a performance may be asked to leave.

About the Play

The Broken Pitcher (1807) is one of Germany's few great comedies. The play was inspired by an etching owned by Kleist's friend Heinrich Zschokke: Jean-Jacques Le Veau's "Le Juge ou la cruche cassée," after a painting by Jean-Philibert Debucourt. In Le Veau's etching, a solemnly enthroned village judge roars at a peasant boy, who feebly defends himself; in front of the judge stands an old woman, demonstratively holding up a broken jug; between her and the young peasant, who is already half-convicted, stands a girl looking guilty and toying with her apron; and at a table to the other side of the judge sits a clerk, eyeing him suspiciously. From this scene – in competition with a short story by Zschokke and a verse satire by another friend, Ludwig Wieland – Kleist developed his comedy, which in part recalls Shakespeare's *Measure for Measure* and Sophocles' *Oedipus the King*, and which has something in common with Gogol's *The Inspector General* (1836).

In his short life, Heinrich von Kleist (1777 - 1811) managed to write several important plays in addition to *The Broken Pitcher*: *The Schrockenstein Family* (1803), *Amphitryon* (1807), *Penthesilea* (1808), *Kätchen from Heilbronn, or the Trial by Fire* (1808), *The Battle of Hermann* (1809), and *Prince Friedrich of Homburg* (1811). But Kleist never achieved due recognition in his lifetime: his plays were rarely performed and his excellent short fiction was little known. Only toward the end of the nineteenth century was his greatness appreciated, and in our own century he has been praised for his treatment of the fallibility of human knowledge, his dramatization of the search for truth, in comic as well as serious form.

—Bert Cardullo, translator

About the cast

Christine Fenno (*Eve*) Musical Theatre - junior - South Milwaukee, WI

Stephanie Fybel (*Greta*) Theatre - sophomore - Los Angeles, CA

Jonathan Hammond (*Adam*) Musical theatre - senior - Mt. Clemens, MI

Tammy Jacobs (*Bright*) Theatre - sophomore - Searingtown, NY

John Knapp (*Ruprecht*) Theatre - senior - Ann Arbor, MI

Matthew Letscher (*Light*) Theatre - senior - Grosse Pointe, MI
Sara Mathison (*Martha*) Theatre/English - senior - Battle Creek, MI
Miriam Shor (*Bridget*) Theatre/English - junior - Ann Arbor, MI
Eric J. Vesbit (*Veit*) Theatre/English - junior - Grand Rapids, MI
Mark Willett (*Walter*) Theatre - senior - Pleasant Ridge, MI
Rebecca Winston (*Lisa*) Theatre/History - sophomore - Ann Arbor, MI

About the Artists

Bert Cardullo (*Translator*)

- Assistant professor, Department of Theatre & Drama
- Dramaturg, Yale Repertory Theatre
- Film critic, *The Hudson Review*
- Translator, *German-Language Comedy: A Critical Anthology*

Gary Decker (*Scenic and Lighting Designer*)

- Assistant professor, Department of Theatre & Drama
- Lighting designer, *Last American in Paris*, Project Theatre; *Don Giovanni*, Opera Theatre
- Scenic designer, *Midsummer Night's Dream*, *Present Laughter*, University Players
- Scenic and lighting designer for more than 60 professional theatre productions
- Industrial designer: Florist Transworld Delivery, Little Caesar's, Broadcast Designers Association, AT&T, Domino's Pizza, Pontiac Motor, and Lincoln Mercury

Erik Fredricksen (*Director*)

- Associate professor and chair, Department of Theatre & Drama
- Former Associate Dean of Theatre, California Institute of the Arts
- Actor-choreographer, New York Shakespeare Festival, the Long Wharf, and the Guthrie Theatre
- N.Y.C. Villager Award, *Brand*
- Founding member, Society of American Fight Directors

Deborah Yegerlehner (*Costume Designer*)

- MFA candidate in costume design
- Costume designer, *Tullyatin Crossed* and *Relatively Speaking*, University of Massachusetts/ Amherst
- Costume designer, *Pelleas and Melisande*, U. Players
- Costume designer, *Prince and the Pauper* and *Oliver!*, K.A.O.S.

Acknowledgements

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Thanks to the Wayne State University and Eastern Michigan University costume shops

University Players are composed of undergraduate students in the Department of Theatre and Drama, which is a department of the School of Music. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

**This is just the beginning of an entertaining
season at the School of Music**

Company

Stephen Sondheim's sophisticated musical
Musical Theatre Program • Mendelssohn Theatre • Oct. 17 - 20

Les Blancs

A powerful drama about the struggle for freedom in Africa
by Lorraine Hansberry
University Players • Mendelssohn Theatre • Nov. 7 - 10

Albert Herring

A delightful comic opera by Benjamin Britten
Opera Theatre • Power Center • Nov. 14 - 17

Marat/Sade

Peter Weiss' vivid drama set in a French insane asylum
University Players • Power Center • Dec. 5 - 8

SCHOOL OF MUSIC

Dean: Paul Boylan

DEPARTMENT OF THEATRE AND DRAMA

Chair: Erik Fredricksen

SCHOOL OF



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Associate Technical Director (Frieze): Richard Lindsay

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Carpenter: Don Watkins

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Scenic Artist: Tom Blevins

Scenic Painter: Robin Garber

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PRODUCTION CREWS

Assistant Director: Brad Burke

Assistant Stage Manager: Renée Camus

Assistant to the Costume Designer: Jessica Pazdernik

Costumes: Rebecca Ann Valentino, Karyl Newman, Marah Gubar, Jennifer Zarate

Lighting/Sound: Shannon Bigler, Jeannette Burton*, John Bykowski*, William Friedman, David Skelly, Warren Lehmkuhle, Mike Little, Nelson Laverde, Gary Ciarowski, Kim Marks, Rick Smith, and students of T250, 251, and 351

Paint: Vivian Babuts, Nicole Baker, Yasmin Etemadi, Jennifer Box, Chad Hess, Toni Auletti and students of T250

Props: Laura McLaughlin, Holly McNolty, Judy Rogers, Eric Wolf, Mary Chang, Patricia Moore and students of T251 and 351

Sets: Students of Theatre 250

RUNNING CREW

Set: Juliet Kerr, James Cooper

Lighting: Lebas Len Lashley

Sound: Angela Peterson

Props: Joanna Hershon*

Wardrobe: Michael Moore (Head), Tricia Veltman, Jane Vepson

Make-up: Matthew Letscher

*In fulfillment of coursework in the Department of Theatre and Drama.